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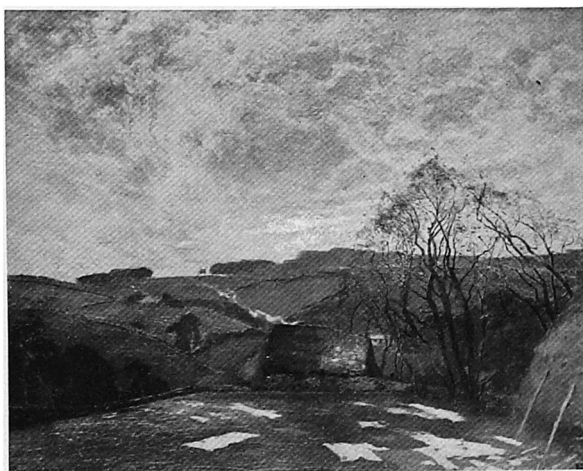
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means of expression; and that originality and honesty count in art, and are applauded by the waiting throng.

Mr. Wendt is now in California, and is adding new pictures to his collection. He expects to return East in the autumn, and will spend much of his early future in the region of Plymouth, Massachusetts, made artistically famous by Birge Harrison.

CHARLES FRANCIS BROWNE.



AN AUTUMN MELODY, BY WILLIAM WENDT
New Salon of 1890.



EVA L. WATSON, ARTISTIC PHOTOGRAPHER

During the past few years very earnest efforts have been made by serious and enthusiastic photographers to secure recognition for the photographic picture as a work of art. Aside from its adaptability for the reproduction of views and objects as a matter of record, the camera has come to be regarded by many of its devotees as an instrument by means of which pictures, in the truest sense of the word, can be produced—pictures partaking of the handicraft and feeling of the maker more than of the mechanical excellence of the machine.

A good beginning has been made by men and women who have tried to put brains and skill into both the negative of glass and the finished print. Mechanical rules are eschewed, and chemical formulæ are varied and handled to suit the individual taste of the photographer ambitious for artistic results. Several noteworthy salons have been held, where the accomplished critic has measured the camera-picture. When at such exhibitions those most closely in touch with things

artistic find results that please and surprise by their excellence and interesting qualities, surely the photographer, working along the lines of art, has accomplished a great deal.

Probably nowhere is there to be found more enthusiastic and earnest artist-photographers than among the men and women comprising the Photographic Society of Philadelphia. In its membership we find the names of some of the most skillful workers, whose pictures have been shown in the principal exhibitions, many of them having been pur-



IN THE WOODS, FROM PHOTOGRAPH BY EVA L. WATSON

chased by people by no means indifferent in their choice of beautiful things. One of the most prominent and honored members of this society is Miss Eva Laurence Watson, who, notwithstanding the exacting duties of her professional work, assists very materially the efforts of the society. The accompanying specimens of Miss Watson's work have been selected from her New York wall display, and are a few of the collection in which visitors have been specially interested.

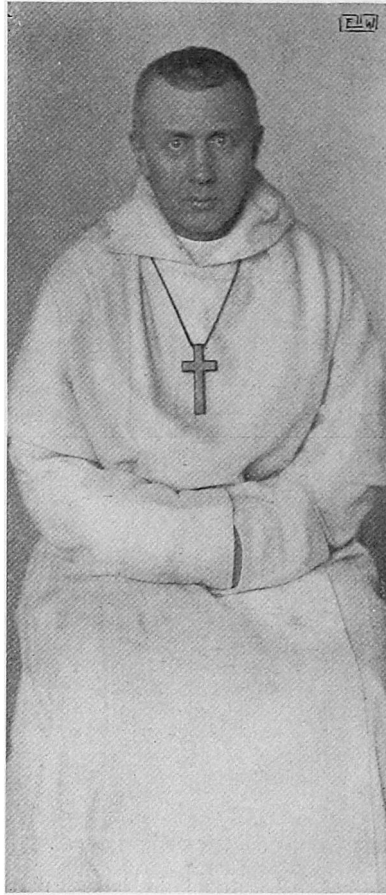
The fine portrait of Mr. Huntington is a strong piece of work. A number of his friends and admirers pronounce it a remarkable likeness. It is strongly characteristic, simple and forceful, and bespeaks Miss Watson's ideas of what is most desirable in portraiture. Nothing

could be more charming than the accompanying picture of a child. The dextrous application of the lights and shadows are strongly indicative of the clouds and sunshine of child-life. It is in keeping with others of Miss Watson's child studies, wherein the little cheeks would seem to yield to the touch, and the soul of childhood is delicately revealed.

The portrait of a young man is another exceedingly well-done character study; the handling is most interesting in both composition and in tone qualities. The study of the figure in the woodland is a most excellent piece of work, accomplished by the new glycerin treatment of the print. It is very skillfully done, and the picture otherwise is most interesting. Miss Watson is peculiarly happy in her flower studies. Her handling is individual, and is characterized by extreme delicacy. The presence of the flower is felt, not by the drawing, but by a quality as subtle as a flowery fragrance. The winter scenes are gems, telling of those bits of beauty that charm the eye during the snowy months.

The photographic work of Miss Watson is of most noteworthy excellence. It impresses with its sincerity; it pleases through many delightful qualities; it is instructive through the thought which she infuses into all of her work. Her pictures are a series of delightful harmonies—some of them in a most delicate minor key. They speak out directly, simply, with the ring of sincerest art.

A clear observation of Miss Watson's New York wall display demonstrates the forceful element of an artist's personality. In this collection of work individuality is prominent, without any degree of sameness. The pictures are all full of a human interest, and each one bespeaks the earnest effort of the artist. They tell of a thoughtful mind, a skillful hand, and a keen appreciation. There is not one



PORTRAIT OF FATHER HUNTINGTON
BY EVA L. WATSON

that is trivial, for Miss Watson does not trifle. She is serious; her work shows it. There is to be found in it no bizarre effects. In portraiture her efforts aim to produce the simple and direct; and in this line of her work there is present abundant evidence of a personal

interest in her sitter.

The earnestness with which Miss Watson prosecutes her work can best be expressed by quoting from one of her conversations: "I feel that the greatest work should be without affectation, even of beauty; great portraiture must be sincere."

While attending the Philadelphia Salon of 1899 I was attracted by the unusual qualities of the work submitted by Miss Watson, and when privileged with an opportunity of passing an evening in her studio I experienced a rare treat. I found



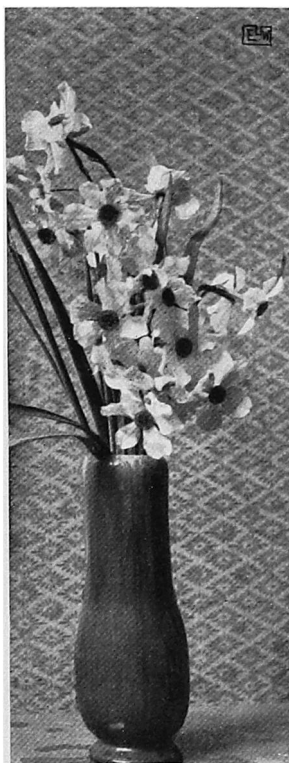
LILY ARRANGEMENT, BY EVA L. WATSON

it to be one of those delightful, unconventional nooks whose atmosphere of artistic feeling and good taste is felt as soon as one crosses the threshold. There was character and individuality everywhere, and a most delightful homelike tone to the place.

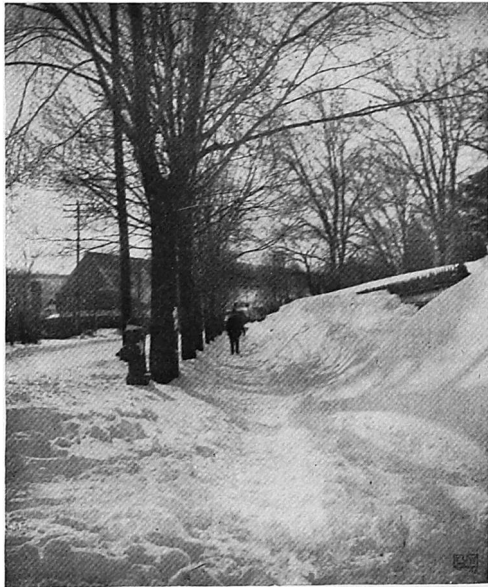
It was on this evening that Miss Watson made her very interesting study, title "An Impression." It is to be regretted that the picture cannot be here reproduced. The gentleman of whom the study was made was seated facing the gaslight, and participating in the general conversation. Something was said of special interest to him, eliciting

an expression of a certain thoughtfulness, strongly characteristic. Miss Watson instantly saw her chance; the gentleman was cautioned, the camera adjusted, and the picture secured. It was shown at the Chicago Salon, and is soon to appear as the frontispiece of one of the novels of the day. It was one of those happy results, quickly and simply accomplished, and goes to show Miss Watson's keen grasp of an opportunity.

Writing of this collection of Miss Watson's work, Miss McDougall, of the *Chicago Evening Post*, says: "Miss Watson was one of the jury for the recent Chicago photographic salon, and contributed ten pictures to its display—lovely transcript of flowers, figure-pieces in which actual portraiture was less aimed at than interesting composition or picturesque effects of light and shade. Sometimes she is fortunate enough to unite both, as in a photograph of a young man sitting with a magazine



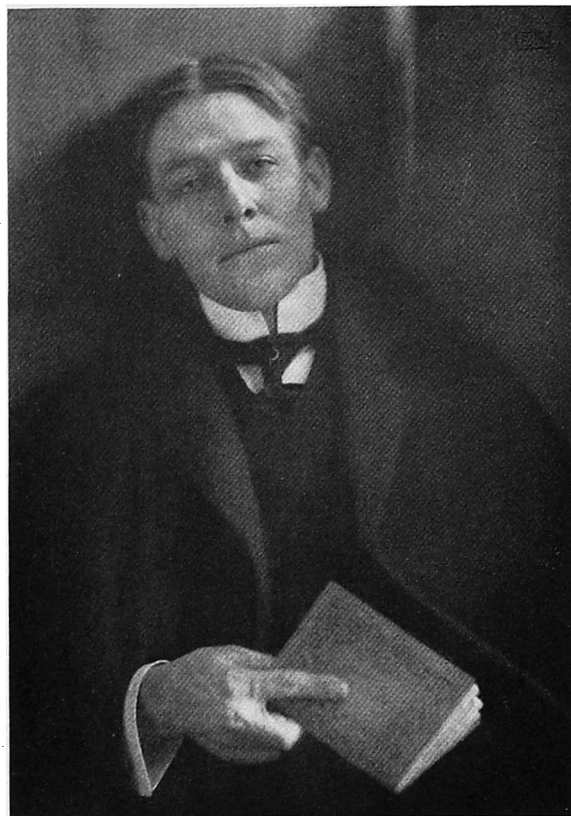
FLOWER STUDY
BY EVA L. WATSON



A BIT OF WINTER, BY EVA L. WATSON

held loosely in his hand, while he gazes dreamily away from it. Another charming one is of a child whose blond curls seem to radiate light. A young lady, standing in a simple attitude, has the dim, subtle refinement that suggests Whistler; and one of a mother and child expresses the peculiar tenderness that to modern thought makes that subject almost as sacred as it was to Italian masters in the ages of

faith. Sometimes parts of Miss Watson's figures blend too completely with their background; many of her favorite models have those irregular, accented features which are interesting rather than beautiful. These things are part of the essentially modern spirit in art, and it is certainly better to be influenced by, let us say, Benson



PORTRAIT, FROM PHOTOGRAPH BY EVA L. WATSON

or Sargent than by theatrical lithographs of lurid light and shade, or of straight-featured, curly-haired stage beauties."

This interesting expression of opinion by so able a critic, and one who is in close touch with the best in art, is of special value, showing the serious consideration bestowed upon the artistic photograph of to-day. This work has been rendered worthy of such consideration by the earnest efforts of such photographers as Mr. Stieglitz, Mr. Keiley, Mr. Day, Mr. White, Mrs. Kasebier, and Miss Watson.



STUDY OF A CHILD
BY EVA L. WATSON

These men and women are directing their efforts to the accomplishment of a most serious purpose—to develop pictorial photography to the highest standard of artistic excellence and to give to the portrait a dignity and quality that shall make it of substantial value; to make the photograph deserving of high esteem as a work of art, not by reason of its resembling in any way the painting, the etching, or other form of picture, but by reason of its own individual qualities produced by the skill of the artist who uses the camera.

Such an artist must produce, quoting from some recent lines by Miss Watson, “as his eye shows him things look, make the music or say the words that express his own feelings, make photographs that convey something of his personal inspiration of the scene or object before him. No one,



SNOW SHADOWS, FROM PHOTOGRAPH BY EVA L. WATSON

surely, is interested in a camera's point of view. The camera belongs in the list of labor-saving inventions, unless the personality of the photographer can be felt through his method of manipulating the tool. I fancy he cannot obliterate the tool-marks too much if they hinder the expression of his thought. . . . We need to look into nature by the aid of the camera, be ourselves the reflectors. Sometimes we may see only straight lines; another time curves and the sweep of great circles, perhaps just color values from black to white. Perhaps we may never get away from the fascinations of the great vague suggestions of mystery—such as shadows distorted by the form of the ground or the wall against which they fall—blessing the imagination which can trace through them the great lines of the true ideal."

With such sentiments guiding her efforts, a strong personality, a careful art training, an intense interest in what she has to do, a devotion to the "true ideal," and an appreciation of the value of hard work, all combine to secure for Miss Watson a worthy place among our most eminent photographers.

W. B. DYER.



FLOWER STUDY, FROM PHOTOGRAPH
BY EVA L. WATSON



MOTHER AND CHILD
BY GEORGE DE FOREST BRUSH
FROM A PHOTOGRAPH BY FOSTER BROTHERS, BOSTON